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AMSDEN'S
PARLOR
Duets

ВІДДІЛ
ПЕВЧА
БІБ

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PART I

PREFACE

172937

In 1890, when a student of the New England Conservatory of Music, Boston, (from which institution I graduated under Joseph B. Claus) Walter Emerson, the renowned cornetist once said to me, "I never took a music lesson in my life, but used to play duets with Henry Brown." I never made any inquiry as to whether or not the statement was true, but became interested in "duet practice" in a way that never impressed me before, beginning that very day to make a search of the Boston music stores (with good results) for duets. In after years, when I deemed myself "a full-fledged teacher," Walter Emerson's statement became little less than IDEAL with me, to the extent that I can now look with pride on a great number of fine cornetists who "never took a lesson" from me, but with whom I "played duets."

The enormous benefits to my pupils, to say nothing of the added pleasure to myself, as well as to them, of "playing duets," soon wore my library of published duets thread-bare and from time to time I resorted to "writing my own," especially when it appeared to be the only way I could keep some of my promising young pupils interested.

Of my many successful pupils, I shall mention but one, MR. AAGE NIELSEN, (referred to above as one of the "promising") for whom many of these duets were written and to whom the book is dedicated. Young Nielsen, who "never took a music lesson, but played duets with me," astonished all who knew of his activities; "duet practice" placed this mere "kid" in "the 1st chair" about the time he adopted his first long pants. He became "a whirl-wind" at reading, acquired an embouchure and splendid tone in an unbelievable short time and "passed his teacher" in execution, at an age when many lads begin to "take up" the cornet, and is to-day one of Detroit's best cornetist. Neilsen, therefore, is one of "the dogs" upon whom these duets were tried and because they have "won their spurs," have I prepared the book for publication, adding many features that are of interest to the musician, amateur or professional.

ARTHUR AMSDEN (1)

DONT'S

Don't puff out the cheeks.

Don't sacrifice tone for technique.

Don't forsake the remote keys; rather, look them up.

Don't keep playing the things you are familiar with; keep "exploring."

Don't forget to play a few long tones before starting "a job."

Don't allow "high C" to be your "lord and master."

Don't "pinch" your tones, blow free.

Don't retard your progress by smoking; if you MUST smoke, do it moderately and shun liquor and cigarets as you would a rattle snake.

Don't tire your lips by trying to see how long you can play without stopping; that's "penny wise and pound foolish."

Don't practice seated; if you MUST, then sit up straight, expand the chest and hold your instrument properly.

Don't forget your stomach; a "good lip" is impossible with a poor stomach.

Don't fail to stand before a mirror frequently, that you may see yourself as others see you.

Don't forsake an exercise because it contains intricate passages—they're the very things you need most.

Don't ignore the expression marks, slurs, ties, etc.

Don't forget your scales—never allow a day to pass without playing ALL OF THEM.

Don't mislead yourself by practicing after your lips have become tired. Rest frequently.

Don't allow the little finger to touch the instrument; let it "move in sympathy" with the 3rd finger, which is the weakest, a ring on a cornet unless used sparingly, is an obstacle to progress.

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Don't fail to pour water through your cornet before beginning the day's work; never mind WHY , just DO IT and note the benefit of this simple advice.

Don't allow yourself to acquire a tremolo in your tone; nothing can be more objectionable than a cheap, shivery, trembling tone_"a goat-stop" tone is a performer's worst asset.

Don't hold your instrument too high or too low, and by all means don't hold it sideways_ that's an unmistakable sign that you're a novice.

Don't beat time with your feet, though the practice is often a help to beginners; if you have acquired the habit, try to discontinue it; it is entirely unprofessional.

Don't forget, all RULES in music have their exceptions. Moral_learn the rules, and the "exceptions" will take care of themselves.

A FEW RULES:_(having exceptions)

The higher you play the louder you should play.
The faster you play the more staccato you should play.

Breathe after long notes, tied notes, dotted notes and at the end of a phrase.

Breathe often_make sure of always having a "reserve supply" of wind. Running out of "wind" to the performer is as bad as running out of gasoline to the autoist.

When practicing for "accuracy," apply the same method you would in approaching a wild beast that was crouched and ready to spring upon you_steady, careful and ACCURATE_you simply Must "get him." For "speed," you are simply "shooting into a flock of blackbirds"_it is of little importance how many or how few you "bag;" you are training the eye to "look ahead."

Master a system of COUNTING TIME; use any means to this end; beat time with the feet, if you MUST, then tie them down after, so they won't move; "left foot on first beat, right foot on second beat;" Hay-foot, straw-foot," the "down beat," the "up beat" the "and beat," etc. A good conductor will give an account for ALL OF THEM, and you "can't lose him" if you have the system mastered, and unless you have it mastered you are sure not to occupy his "first chair" very long.

Don't "disfigure yourself for life" by forming an embouchure on the side of the mouth.

Don't take too much stock in "lip ointments" and "get-lip-quick" formulas; nothing in all the world will make an embouchure but perseverance. Treat your lip muscles pretty much the same as a good jockey treats his horse_ observe that he "warms him up" gradually before expecting the best that's in him.

Don't blame the instrument if it "sounds out of tune sometimes and at times appears to be all right;" YOU are at fault.

Don't forget, there is no such thing as a PERFECT Cornet; some are superior to others, but all have their "peculiarities" and need to be known. Apply the policy of "forming the embouchure to fit the instrument" rather than to try to make the instrument comply to your way of thinking.

Don't breathe through the nostrils; breathe through the corners of the mouth and natural.

Don't forget the teeth; keep them clean and have them looked over at least once a year by a competent dentist.

Don't forget the "artificial fingering;" a good knowledge of this will help you over and make easy MANY an otherwise difficult passage.

Don't fail to hear all the music you can; you can profit by hearing poor music as well as good; let the good music be your guide_the poor music a WARNING to you not to imitate. The phonograph is a good school; observe the precise "pep" and style of a good phonograph record whenever the opportunity presents itself.

Don't practice without some definite purpose in mind and don't forsake "tonal quality" at any time _ always have that in mind.

Don't forget that perseverance means success; discouragement, defeat.

Don't forget that a little money spent for a good teacher is the wisest investment you can make.

Don't fail to learn a trade in addition to your music; you can drop it at will should you find yourself adapted to make music your entire profession, while you will find it difficult to learn a trade after you are well past the "amateur age."

Don't retard your progress, wasting time and money by using a cheap instrument; "the best is none too good," and the expense of a good instrument is nothing compared to the benefit of having one.

Don't worry about the "unfinished phrases," "forbidden progressions" or "crazy motifs" you encounter in these DUETS; they are all for a purpose and you will find yourself (and the other fellow) advancing by "leaps and bounds" when you once become a true adherent to "duet practice."

Don't forget, this book is "chuck full of good things" for the single cornet, trombone, baritone, saxophone or any single instrument, as well as the duet feature. The teacher and pupil, the ardent amateur or professional will find herein "entertainment galore."

Daily Embouchure Exercises

The exercises on this page serve to illustrate ABOUT what is needed for the amateur or professional to BEGIN his daily routine; not so much the exact notes, but the IDEA of bringing to mind the advisability and IMPORTANCE of practicing WITH CARE. The embouchure can easily be spoiled for the day, or for several days, by merely STARTING WRONG!

Always begin by playing a few easy tones very softly, scarcely increasing the volume at all. Blow them steady, long and FREE, gradually applying a little power as the lips become "warmed up." Avoid the extreme high notes until later.

In Nos. 5 and 8, opportunity is presented for style, phrasing, feeling, etc. Nos. 6, 7 and 9 offer mere suggestions for the use of artificial fingering, alternating with "straight" fingering as "tests," requiring free movement of the lips in order to have them *sound alike*. Little tongueing or execution is advised until the lips are well "worked in."

By the time this page is finished, all marks observed, the embouchure will be found in fairly good condition for further work.

Play chromatic scale in this manner, as high as F (in staff)

1 *pp* < *f* > *pp* etc.

Also the extreme low notes. Extreme high notes should be played sparingly.

2 *pp* < *f* > *pp* Etc. etc.

3 open tones

4

5 *Largo* *p* *pp* *rall.* *p* < *f* > *p*

6 for test *rall.*

7 Employment of artificial fingering alternating with natural fingering as tests.

8 *ff-pp* *Slow and accurate* *Bold* *rit.*

9a

9b

10 *mf*

11 *mf*

12 *mf*

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Solos or Duets for Beginners

(The upper notes in all these exercises are complete for the single instrument.)

SCALE and EXERCISES in C

PART I

1

2 **Moderato** (4 in bar)

D. C. al

3 **Moderato** (4 in bar)

4 **Moderato** (4 in bar)

1 2

5 **Moderato** (4 in bar)

1 2

6 **Allegro Moderato** (2 in bar)

1 2

7 **March** (2 in bar)

1 2

D. C. al

8 **Moderato** (3 in bar)

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SCALE and EXERCISES in F
(4 in bar)

9

Andante Moderato (4 in bar)

10

Moderato (4 in bar)

11

March (2 in bar)

12

Marcato (4 in bar)

13

C. L. Barnhouse, Oskaloosa, Iowa.

SCALE and EXERCISES in G
(4 in bar)

14

Andante Moderato (3 in bar)

15

Marcato (4 in bar)

16

Moderato (2 in bar)

17

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EXERCISES in B♭

Moderato (4 in bar)

18

Moderato (2 in bar)

19

March (2 in bar)

20

Marcato (4 in bar)

21

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SCALE and EXERCISES in E♭

(4 in bar)

22

Marcato (4 in bar)

23

Mazurka (3 in bar)

24

Moderato (2 in bar)

25

Fine

rall.

D. C. al

C. L. Barnhouse, Oskaloosa, Iowa.

SCALE and EXERCISE in A♭
(4 in bar)

26

March (4 in bar)

27

Andante (3 in bar)

28

mf con espress.

rall.

animato

Fine

rit.

D. C. al

TRIO
(in D♭)

dolce

1

2

rall.

Andante Moderato (3 in bar)

29

SOLO

SOLO

Andante (4 in bar)

30

f

p

fz

rit

f

Allegro (2 in bar)

31

Fine

D. C. al

C. L. Barnhouse, Oskaloosa, Iowa.

Moderato (4 in bar)

32

mf

rall.

TRIO

dolce

fz

1 2

Allegro (2 in bar)

33

Fine

D.S. al

C. L. Barnhouse, Oskaloosa, Iowa.

Moderato (3 in bar)

34

tr

fz *rit.*

𝄋

tr

1 2

alternate 2d time

Fine

1 2

𝄋

D. S. al 𝄐

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Gavotte

35

mf

Coda

accel.

f

Presto

f

1

2

rall.

a tempo

rall.

quick

rall.

TRIO

tr dolce

tr

D.C. al

mf

f

f

f

f

fz

tr

f

tr

f

f

ff

p

rall.

1

2

D. C. al

CODA

quick

f

pp

fz

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Allegro

36

fz

fz

Andante con espress.

37

Faster *Slow* *Faster* *f* *p rall.* 1 2 *rall.*

D.C. al

TRIO

dolce *mf* *f* *rall.*

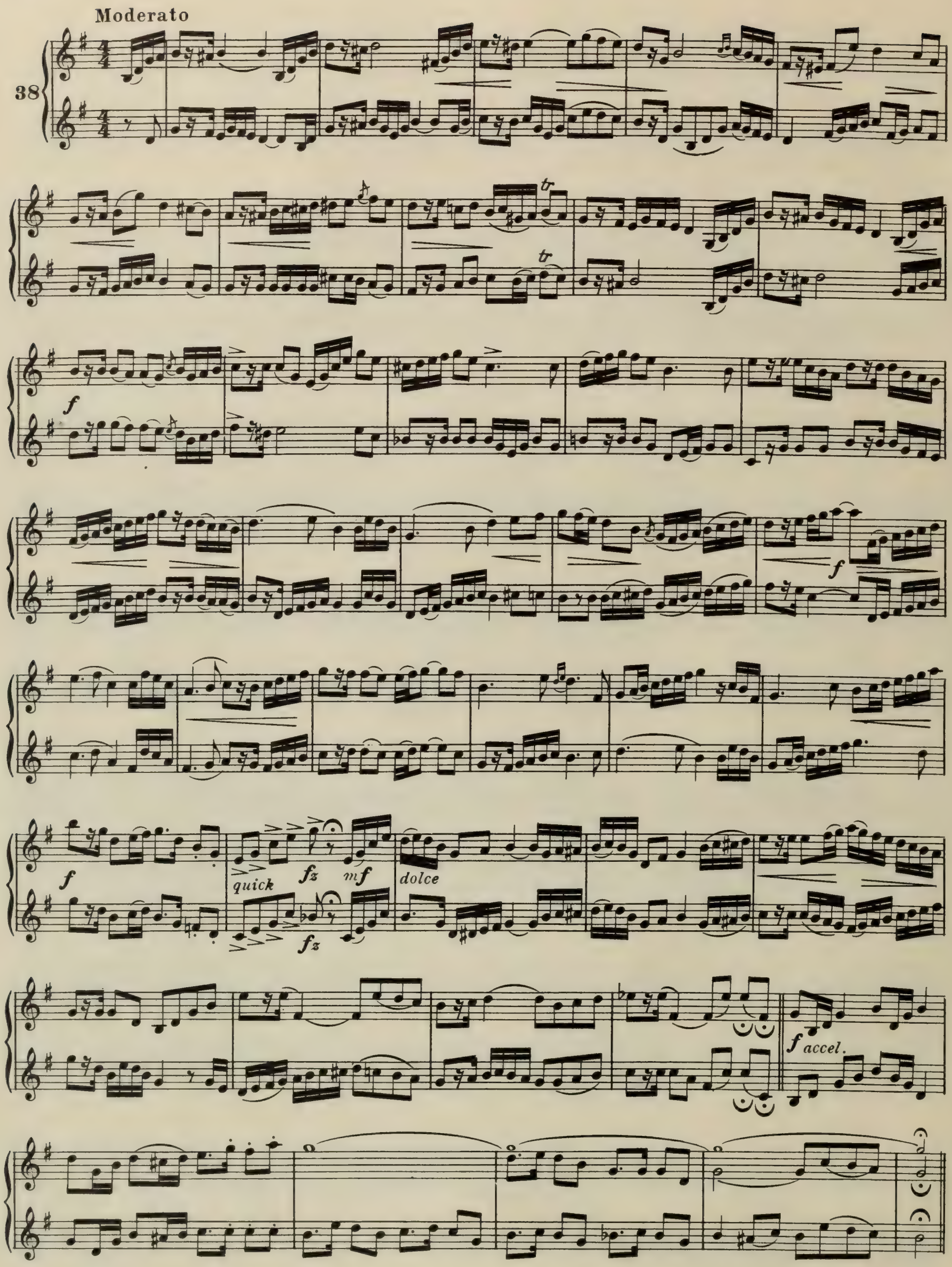
a tempo *cresc.* *f* *f* *rall.* *Fine*

animato

Slow *rit.*

D. S. Trio al

C. L. Barnhouse, Oskaloosa, Iowa.


Moderato
38
tr
tr
f
f
f
quick
fz
mf
fz
dolce
f accel.

Andante

39

tr tr

animato

1 2

D.C.al

TRIO

dolce

1 2

Fine

animato

tr

frall.

D.C. Trio al

C. L. Barnhouse, Oskaloosa, Iowa

Andante

40

f animoso

slower

rall.

marcato *f*

mf

Andante con espress.

p dolce

p

f

rall.

dim.

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Moderato

41

mf

cresc.

1

2

"SOMETIME"

42

Andante *Waltz* *March*

Mazurka *Andante*

Allegro *Waltz* *Andante*

animato *Moderato* *Waltz* *rall.*

animato *ff Slow* *Andante* *rall.*

Primo tempo
Andante *Mazurka* *Moderato*

Allegro *quick* *fz* *fz* *ff* *Grand - Slow* *Andante* *Andante*
ff

Waltz (quick) *ff* *Allegro* *rall.*

C. L. Barnhouse, Oskaloosa, Iowa

PART II

ARTHUR AMSDEN'S

Celebrated

PRACTICE DUETS

FOR

CORNETS

Also Suitable for Saxophones and all instruments using treble clef.

FOR TEACHER AND STUDENT

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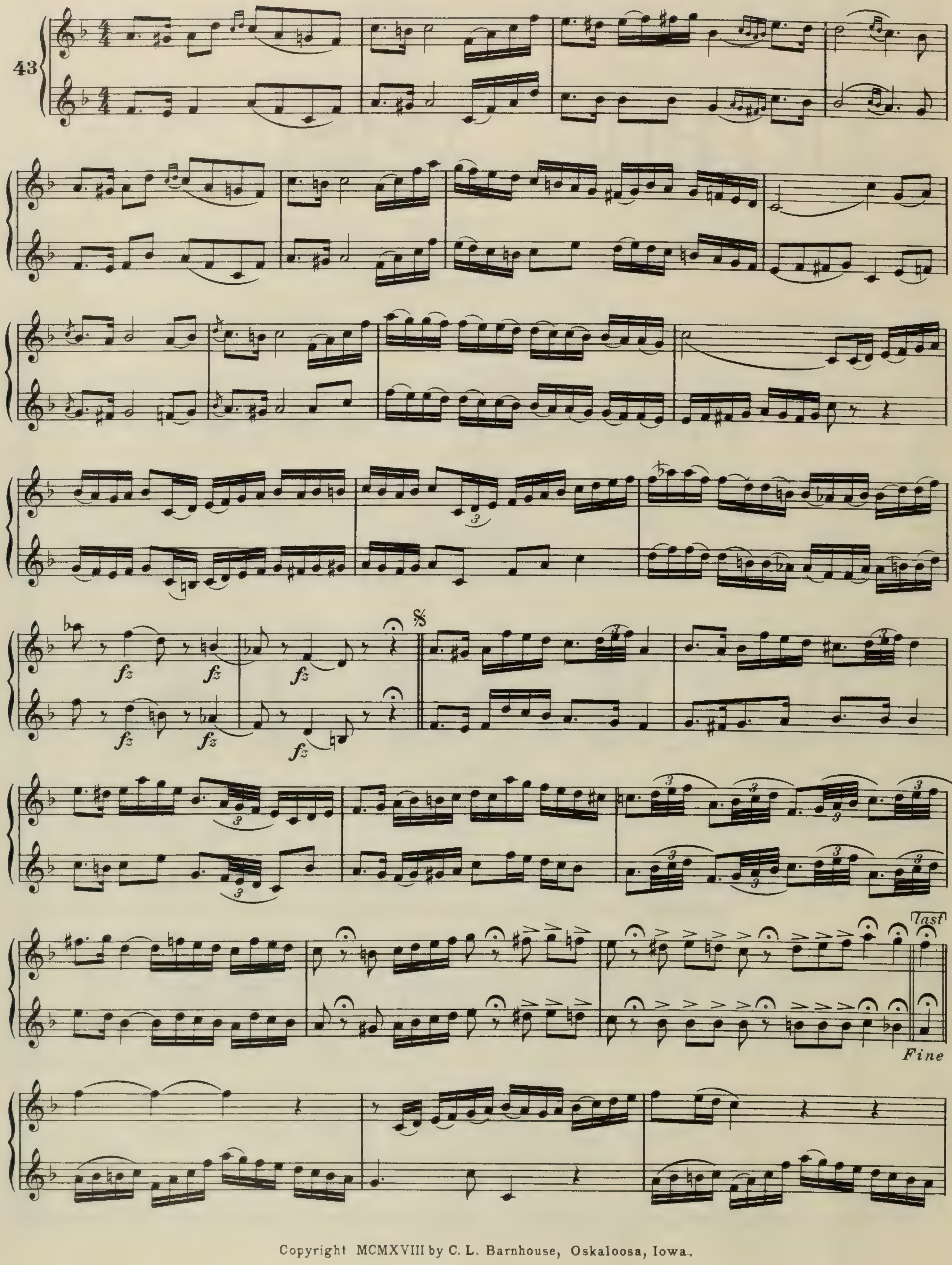
PART II

ARTHUR AMSDEN



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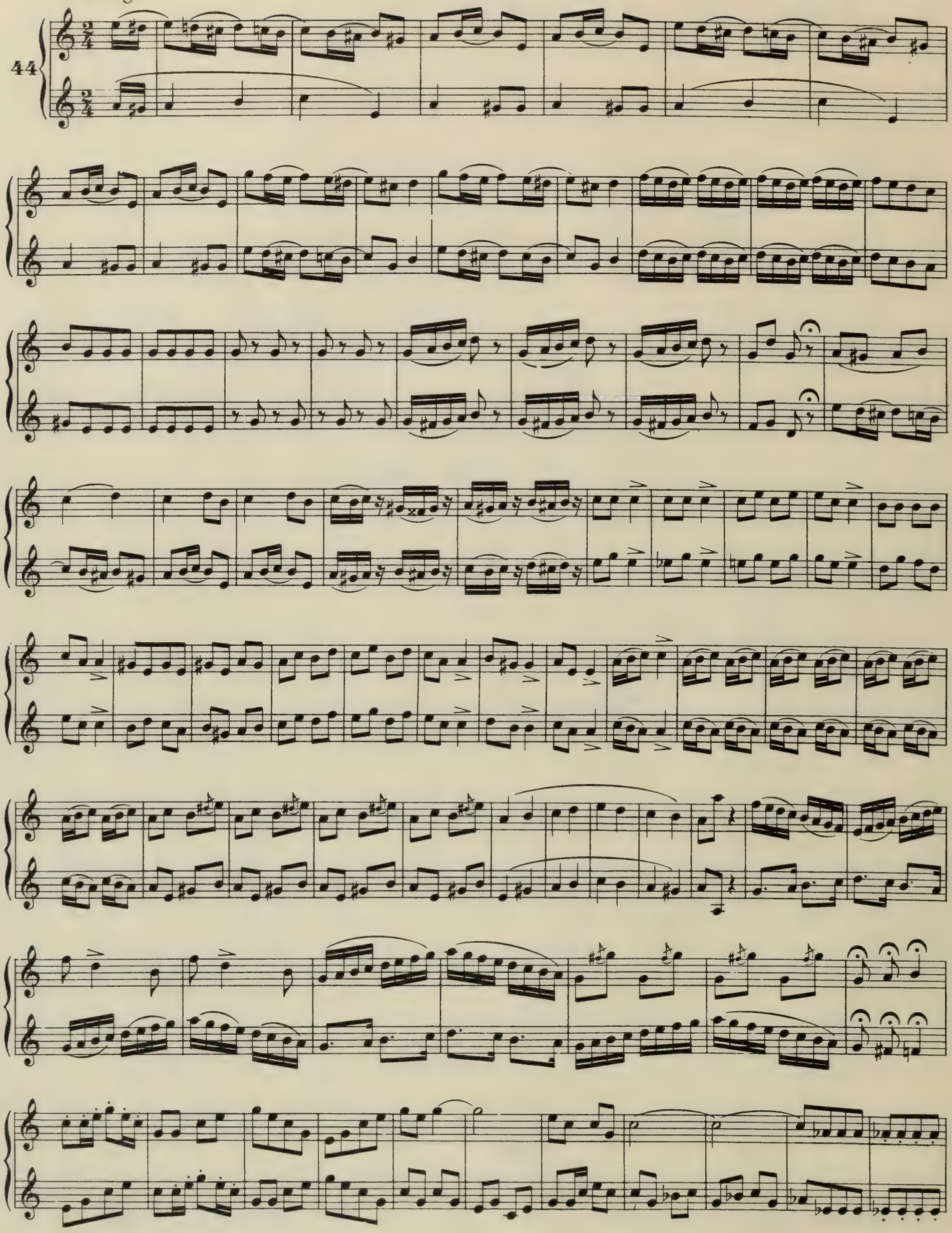
D. S.

Allegro



1

tr

Mazurka

45

tr

tr

rall.

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172937

Presto

46

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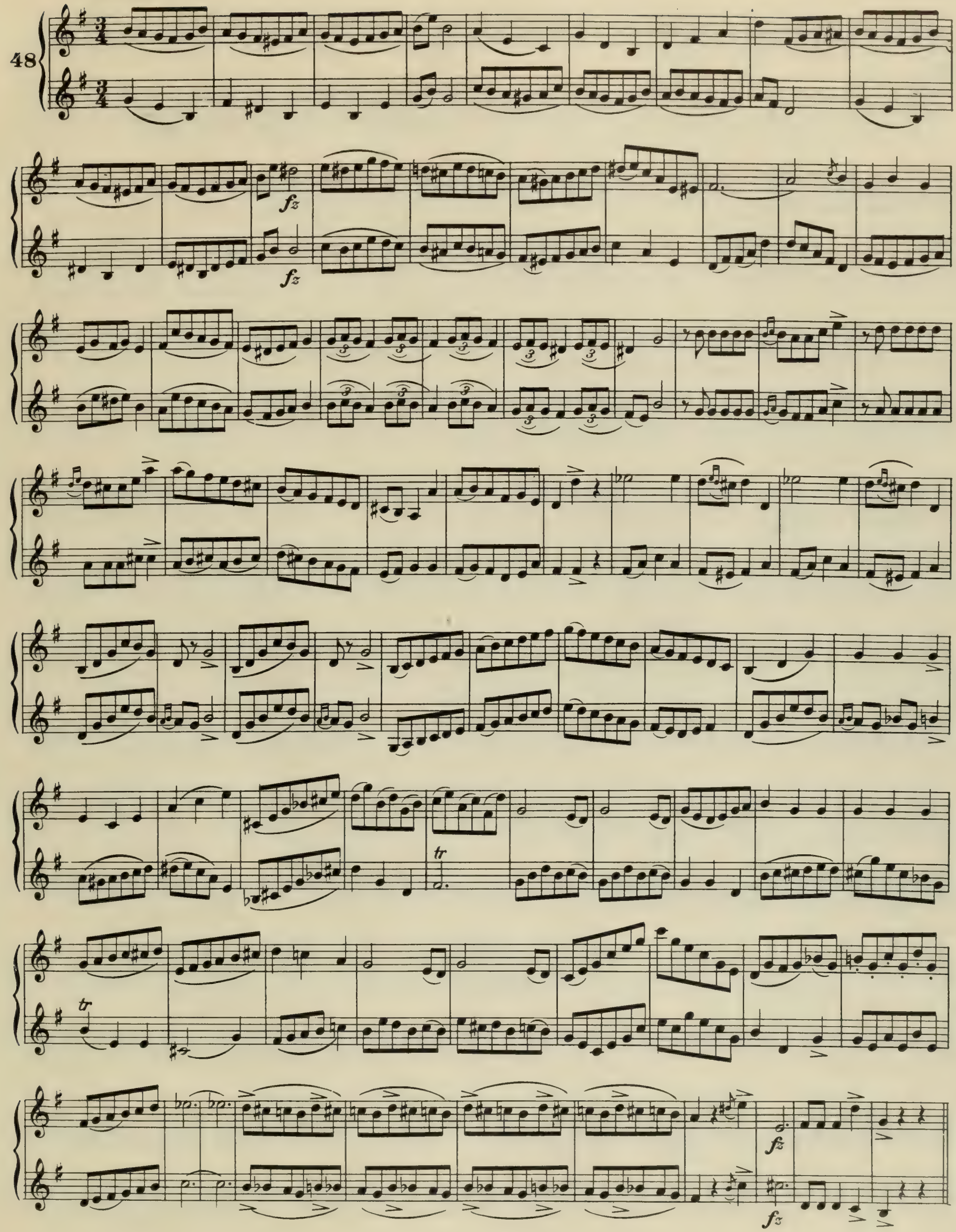
accel.

47

ARTHUR AMSDEN

Waltz



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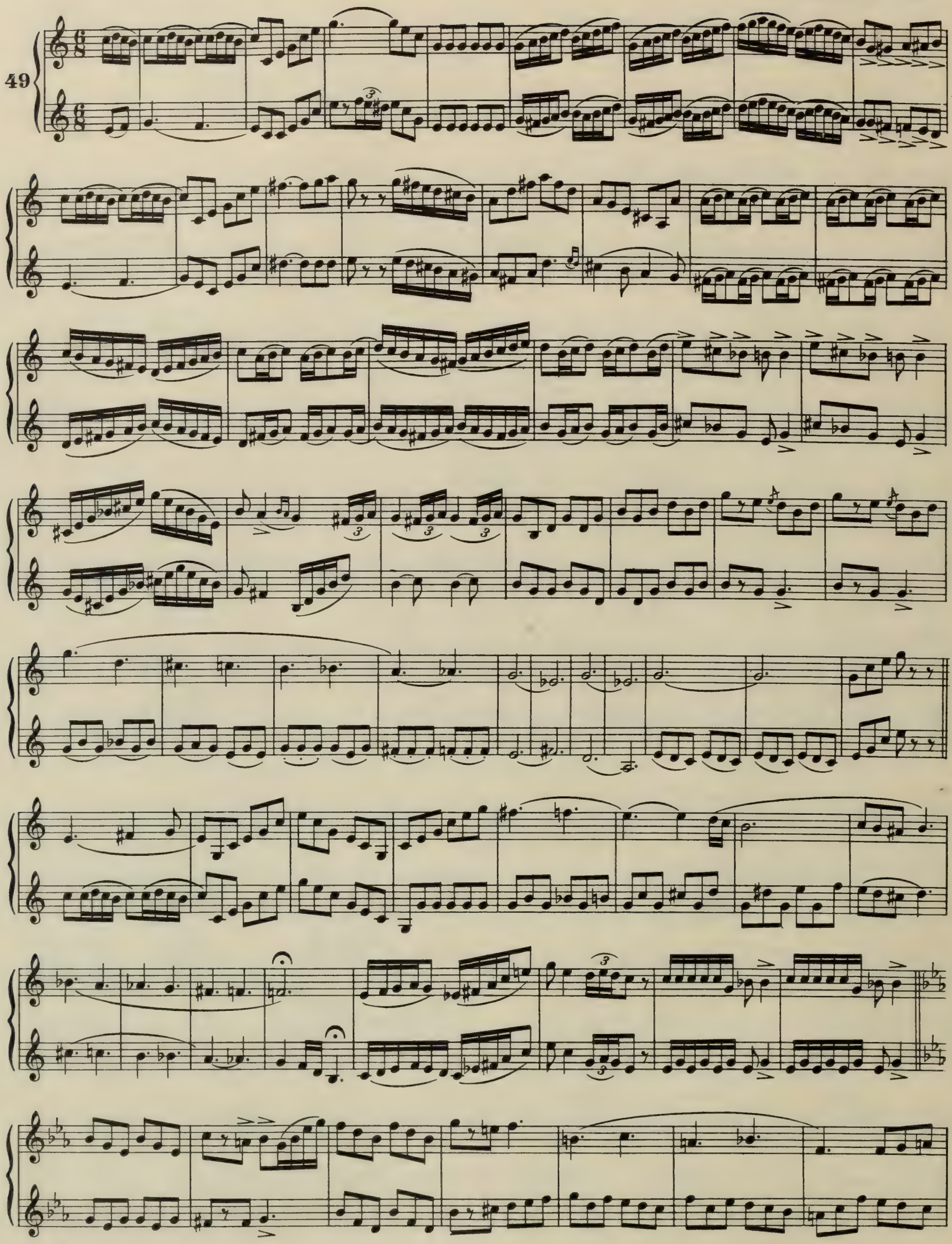
49

FINALE

accel.

50

fz fz fz fz

fz fz

FINALE

Waltz

51

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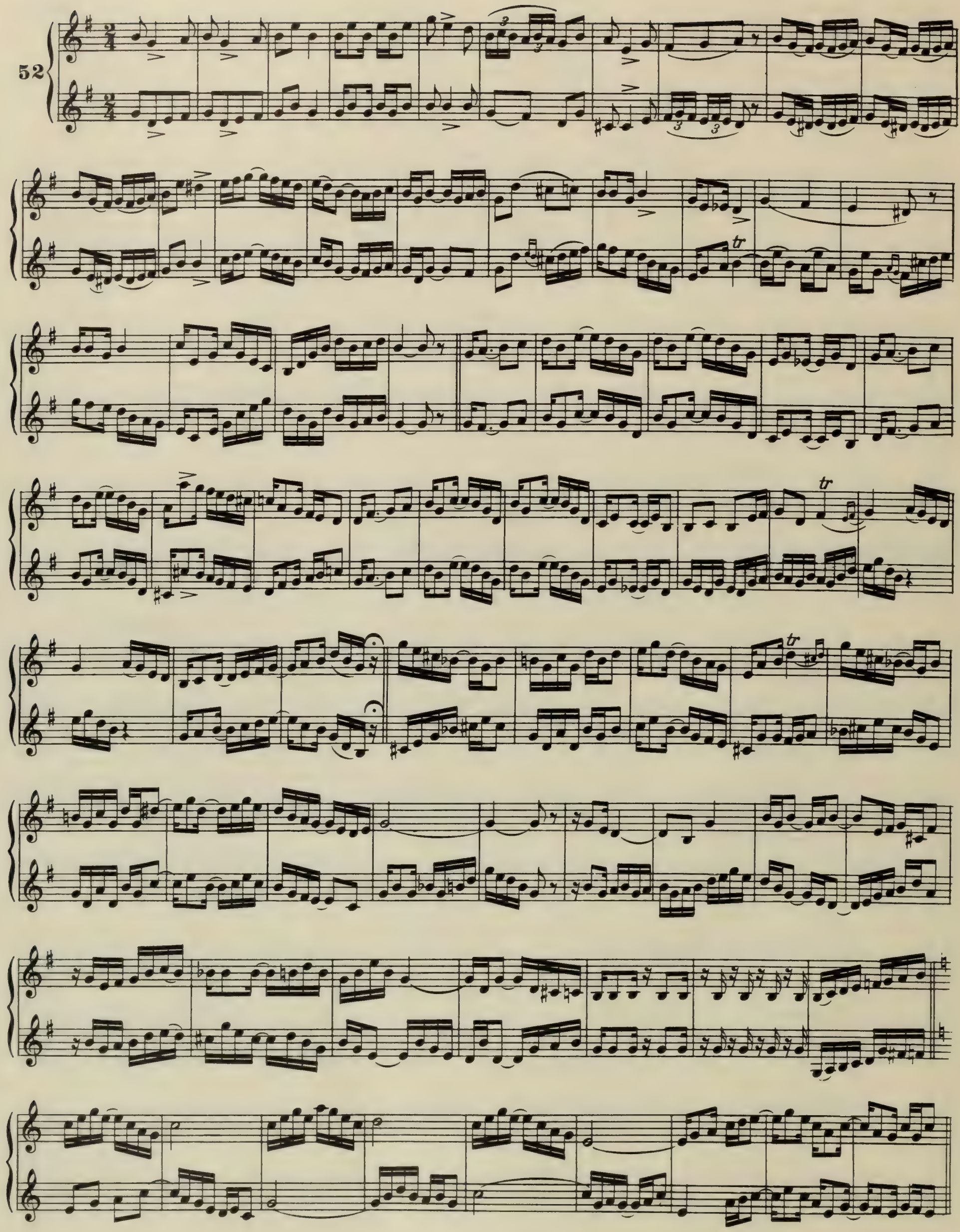
FINALE



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fz

53

FINALE

Moderato

54

fz

tr

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ffz

fz *fz*

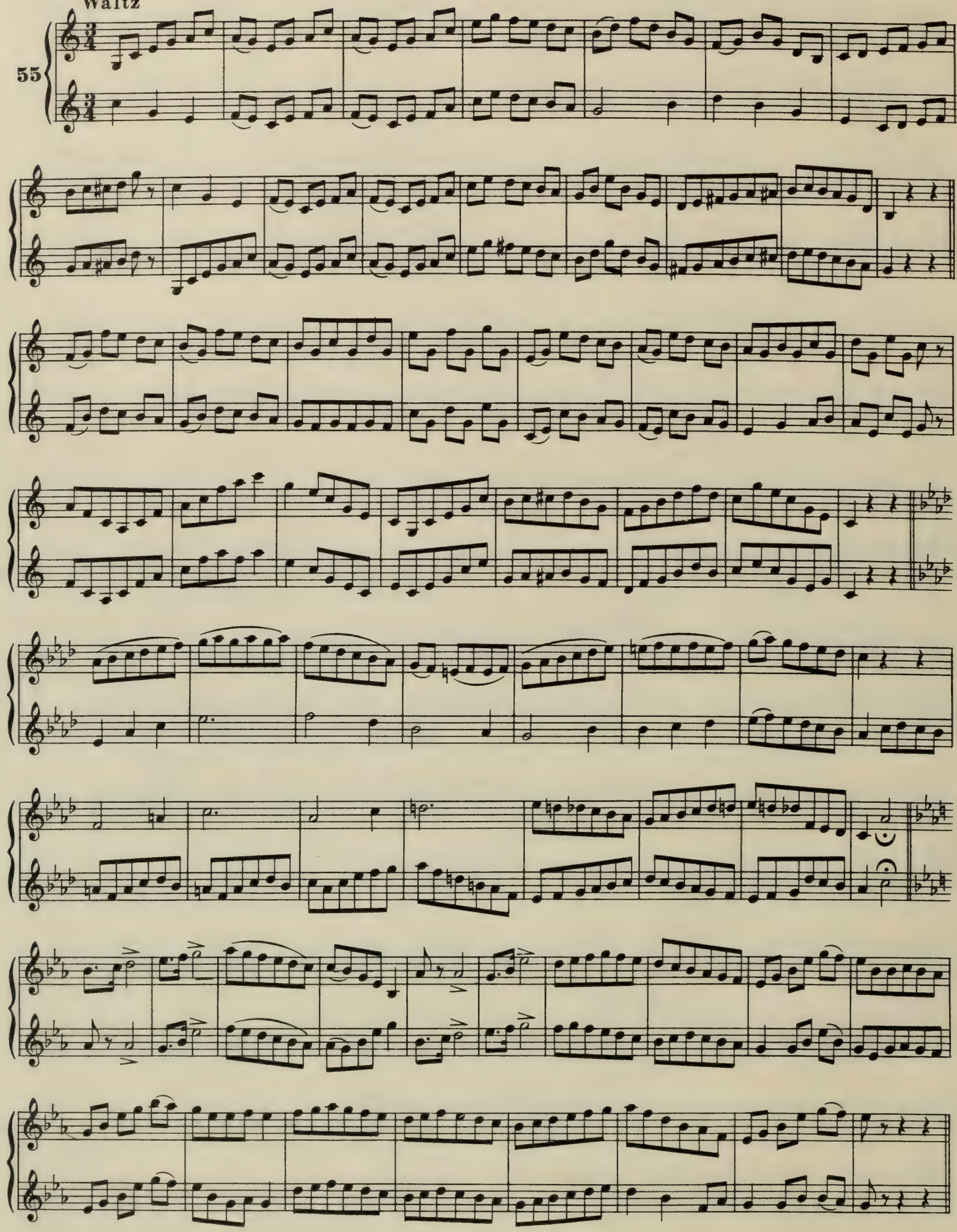
fz *fz*

fz *fz*

FINALE

Waltz

55



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FINALE

56

FINALE

Mazurka

57

TRIO

C. L. Barnhouse, Oskaloosa, Iowa.

fz

fz

1

2

FINALE

58

tr

Fine

tr tr tr tr

D. C. al Fine

Polonaise

59

Moderato

60

Waltz

61

mf

fz

f

C. L. Barnhouse, Oskaloosa, Iowa.

mf

cres

cen

do

ff

fz

mf

tr

fz

FINALE

fz

fz

62

1 2

fz

C. L. Barnhouse, Oskaloosa, Iowa

Andante

63

tr

Tempo di Polka

POLKA

Fine

tr

tr

tr

1 2

D.C. Polka

TRIO

C. L. Barnhouse, Oskaloosa, Iowa.

RAG WALTZ

ARTHUR AMSDEN

64

C. L. Barnhouse, Oskaloosa, Iowa.

FINALE

Tempo di Mazurka

ARTHUR AMSDEN

65

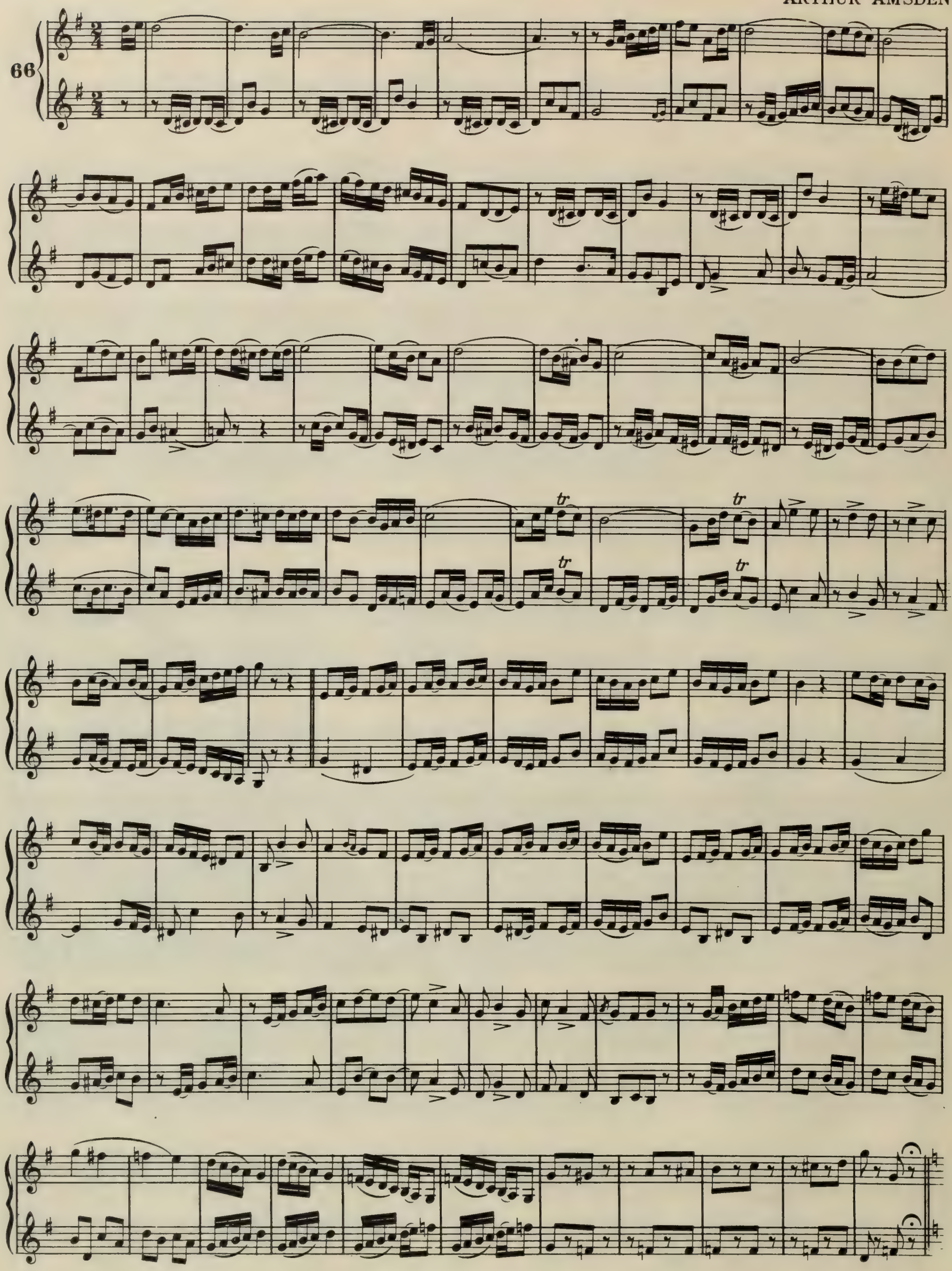
alternate

alternate ad lib.

tr

rall.

FINALE


66
tr
tr
tr
tr

67

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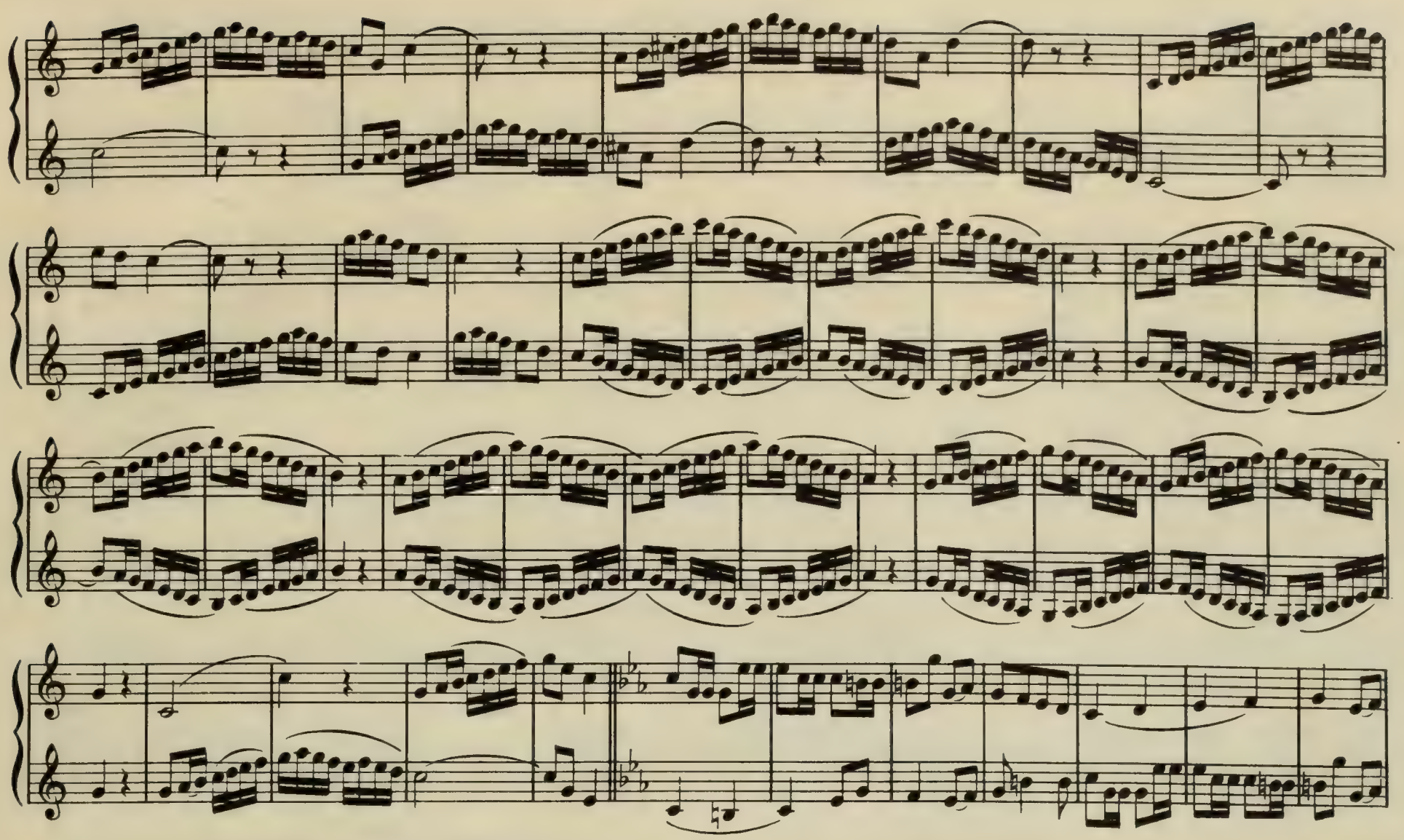
tr

68

C. L. Barnhouse, Oskaloosa, Iowa.

in C.

69

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FINALE

70

C. L. Barnhouse, Oskaloosa, Iowa.

FINALE

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